



CONSULATE GENERAL OF THE UNITED STATES, HONG KONG AND MACAU *
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ART IN EMBASSIES *

Emily Cheng

Flower Garden, 2008-2009. Oil on canvas, 63 3/8 x 59 7/16 in. (161 x 151 cm). Courtesy of the artist, New York, New York, and Hanart TZ Gallery, Hong Kong
花園，2008-2009年。油畫，63 3/8 x 59 7/16英寸（161 x 151釐米）。藝術家本人（紐約州紐約市）和漢雅軒畫廊（中國香港）提供

Art in Embassies



Established in 1963, the U.S. Department of State’s office of Art in Embassies (AIE) plays a vital role in our nation’s public diplomacy through a culturally expansive mission, creating temporary and permanent exhibitions, artist programming, and publications. The Museum of Modern Art first envisioned this global visual arts program a decade earlier. In the early 1960s, President John F. Kennedy formalized it, naming the program’s first director. Now with over 200 venues, AIE curates temporary and permanent exhibitions for the representational spaces of all U.S. chanceries, consulates, and embassy residences worldwide, selecting and commissioning contemporary art from the U.S. and the host countries. These exhibitions provide international audiences with a sense of the quality, scope, and diversity of both countries’ art and culture, establishing AIE’s presence in more countries than any other U.S. foundation or arts organization.

AIE’s exhibitions allow foreign citizens, many of whom might never travel to the United States, to personally experience the depth and breadth of our artistic heritage and values, making what has been called a: “footprint that can be left where people have no opportunity to see American art.”

For fifty years, Art in Embassies has played an active diplomatic role by creating meaningful cultural exchange through the visual arts. The exhibitions, permanent collections and artist exchanges connect people from the farthest corners of an international community. Extending our reach, amplifying our voice, and demonstrating our inclusiveness are strategic imperatives for America. Art in Embassies cultivates relationships that transcend boundaries, building trust, mutual respect and understanding among peoples. It is a fulcrum of America’s global leadership as we continue to work for freedom, human rights and peace around the world.

— John Forbes Kerry
U.S. Secretary of State

大使館藝術



美國國務院大使館藝術（AIE）辦公室成立於1963年。它通過以文化推廣為使命舉辦短期和長期展覽、藝術家表演及出版活動，在我們國家的公共外交中發揮了重要作用。此前10年，現代藝術博物館率先提出這個全球視覺藝術項目的設想。1960年代初期，約翰·F·甘迺迪總統正式批准該項目，並任命了首任總監。現在，籍著200多個場館，AIE在遍佈全球的美國使館辦事處、領事館和大使館官邸，策劃臨時和長期展覽，遴選並採用來自美國和東道國的當代藝術作品。這些展覽使世界各地的觀訪者感受到文化藝術的高品質、廣範疇和多樣性，AIE在衆多國家留下他們的活躍的藝術足跡。

AIE展覽使許多從未踏足美國的外國公民親身體驗我們藝術遺產的深度、廣度和價值，實現“在無緣領略美國藝術之地留下足跡”。

“50年來，大使館藝術發揮了積極的外交作用，通過視覺藝術實現了意義深遠的文化交流。各種展覽、永久館藏和藝術交流將世界各地偏遠角落的人們連接在一起。擴大我們的接觸，加強我們的聲音、展示我們的包容性是美國的初衷。大使館藝術在各國人民之間培育超越國界、建立信任、相互尊重和理解的關係。在我們繼續致力於自由、人權和世界和平之際，它是美國全球領導力的一個支點。”

約翰·福布斯·克里
美國國務卿

Introduction

It is my pleasure to welcome you to the U.S. Consul General's Residence in Hong Kong and to introduce our Art in Embassies exhibition. Located on Victoria Peak, the Residence offers spectacular views into Hong Kong's famous harbor and the beautiful South China Sea. This is a wonderful setting to display great works of American art. My fantastic Art in Embassies colleagues in Washington and I have selected works to celebrate America's robust relationship with Hong Kong and Macau, and to highlight the common values our peoples share. My outstanding team here in Hong Kong has overseen the art's installation and participated in the creation of this publication.

Water. The sea has fascinated me all my life – from my youth in coastal Virginia to my posting now as Consul General, marveling each day at Hong Kong's world-class port. Chinese culture reveres water as an essential element of life and a symbol of power and fluidity. Barbara Ernst Prey and Janet Bauer McCarren's depictions of idyllic boating scenes capture the magic that water brings to our lives. Louis J. Kaep's juxtaposition of a traditional Chinese junk with a visiting U.S. aircraft carrier underscores Hong Kong's long-standing role as one of the U.S. Navy's favorite ports of call.

Food. There is probably no more effective way for different peoples to get to know each other than to dine together. America is a land of diverse cuisines, reflecting our rich immigrant story. Among them, I am fondest of China's extraordinary food, and there's no better place to enjoy it than in Hong Kong and Macau. We thus are delighted to exhibit food-related paintings by James Aponovich and Mia Brownell in the Residence's Dining Room – namely, depictions of fruits, which Chinese people revere as temple offerings and as auspicious gifts throughout the annual lunar cycle.

Horses. For Americans, horses helped make our country, and they evoke the adventures of the frontier and the spirit of freedom. The horse similarly has been important throughout the history of China, where it symbolizes happiness, wit, independence, and industry. In Macau and, in particular, Hong Kong, horse racing is a remarkably popular form of public entertainment. I am delighted to be able to exhibit a painting by Patricia Miner-Sutherland, who spent some of her childhood in Hong Kong as the daughter of a U.S. diplomat, and ably captures the magic of an evening at the Happy Valley Race Track. Using the traditional language of American quilting, Crane Johnson celebrates the power and majesty of horses in motion.

Chinese-American Interpretations. Emily Cheng and Chinyee's beautiful abstract paintings round out the exhibition. Ms. Cheng's Flower Garden brings to my mind an illuminated Chinese lantern, with flowers reminiscent of the lunar new year. Chinyee, whose life story epitomizes America's proud immigrant heritage, employs the spiritual symbolism of the lotus, a recurring artistic and religious motif in Chinese culture.

Bridging cultures is one of my most enjoyable obligations as a diplomat, so Art in Embassies is especially meaningful to me. Through the international language of art, it enables me to enter into dialogue with guests at the Residence and enriches our spirits.

I hope you enjoy this exhibition.

Consul General Clifford A. Hart, Jr.

*Hong Kong
September 2014*

序言

歡迎各位來到美國駐香港總領事官邸，很高興為大家介紹我們的使館藝術展。總領事官邸坐落在太平山頂，將著名的維港和美麗的南中國海的壯麗風景盡收眼底。這是個非常適合展出優美美國藝術作品的場所。為展示美國與香港和澳門之間的穩健關係，我們的共同價值觀，我們在華盛頓使館藝術辦公室的同事與我一起挑選了這些作品。我們在香港的優秀團隊則負責監督藝術品展覽安排，並參與此刊物的製作。

水 從我年少時在美國沿海的弗吉尼亞州長大，一直到現在我在此擔任總領事，我的一生都在為大海著迷。現在，我每一天都為香港這個世界級的港口而驚歎不已。中國文化將水尊為生命之本，視為力量和流動的象徵。芭芭拉·厄內斯特·普瑞和珍妮特·鮑爾·麥克倫為我們描繪了田園詩般的划船畫面，捕捉了水賦予生命的神奇魔力。路易士·J.凱普則將傳統的中式帆船與到訪的美國航空母艦融入畫面，突出了香港長期以來作為美國海軍最喜愛造訪的港口之一的地位。

食物 聚餐是讓不同民族的人民相互瞭解的最有效途徑。美國擁有多樣化的美食，反映了我們豐富的移民文化。在所有美食中，我最喜愛中式佳肴，而要品嚐中國美食，恐怕沒有比香港和澳門更理想的地方了。因此，我們很高興在官邸飯廳裏懸掛由詹姆斯·阿普諾維奇和米婭·布勞內爾創作的與食物有關的作品，這是一些水果靜物畫。在中國人眼中，水果通常被視為供佛的祭品和農曆節慶的吉祥禮物。

馬 對於美國人來說，馬在我們國家的發展歷程中起著重要作用，馬讓人聯想起疆界開發的冒險精神和自由精神。馬在中國歷史中同樣十分重要，它象徵著幸福、智慧、獨立和勤勉。在澳門，尤其是在香港，賽馬一直是一種非常受歡迎的大眾娛樂文化。我們很高興能在這裏展出一副有關馬的作品，這幅作品的作者是一位原美國外交官的女兒帕特里夏·麥爾·薩瑟蘭，她童年時代曾經在香港生活過。在這幅作品中，藝術家傳神地捕捉到了跑馬地賽馬場之夜的神奇魅力。克雷恩·詹森則使用美國傳統綉縫的藝術語言，讚美了運動中的馬所體現的力量和高貴氣質。

中美詮釋 艾米麗·鄭及青意創作的美麗的抽象畫作使展覽更加圓滿。鄭女士創作的“花園”讓我想起了一盞明亮的中國燈籠，鮮花則使人聯想到農曆新年。青意是一位美國移民，她的生平恰是美國引以驕傲的移民傳統縮影。她在作品中表現了蓮花的象徵意義，而蓮花一直是中國文化中長盛不衰的藝術和宗教主題。

作為一名外交官，建立文化之間的橋樑是最樂於並享受的工作之一。因此，使館藝術對我而言尤其意義重大。通過藝術這門國際語言，使我與各位到訪官邸的來賓展開對話，並豐富我們的精神世界。

希望各位喜歡我們的展品。

總領事 夏千福

香港
2014年9月

James Aponovich : 1948

www.nh.gov/nharts

James Aponovich was born in Nashua, New Hampshire, and attended the University of New Hampshire at Durham. Although he began his career as a portraitist and figure painter, he has been known since the early 1980s for his elaborate still life compositions. He began to exhibit regularly during the 1970s, and in 1976 he was given his first significant solo show at New England College in Henniker, New Hampshire. Since then, Aponovich has exhibited widely in galleries and museums, including the Currier Museum of Art in Manchester, New Hampshire. Examples of his work may be seen in the collections of the Art Institute of Chicago in Illinois; the Museum of Fine Arts, Boston, Massachusetts; and the Portland Museum of Art, in Portland, Oregon; among other venues.

James Aponovich出生於新罕布希爾州的納舒厄市，就讀位於德罕的新罕布希爾大學。他作為人物肖像畫家出道，但從1980年代初開始，卻因其精美的靜物構圖成名。1970年代，他開始舉辦定期展覽。1976年，他在新罕布希爾州亨尼克市的新英格蘭學院首次舉辦個展。此後，Aponovich在畫廊和博物館廣泛展出自己的作品，包括新罕布希爾州曼徹斯特市的柯裏爾藝術博物館。其作品可見於伊利諾伊州芝加哥藝術學院館藏、馬薩諸塞州波士頓市美術博物館以及俄勒岡州波特蘭市的波特蘭藝術館等場館。



Oranges, 1989. Lithograph, 33 ¾ x 32 ½ in. (85.7 x 81.6 cm). Courtesy of Art in Embassies, Washington, D.C.

橘子，1989年。石版畫，33 3/4 x 32 1/8英寸（85.7 x 81.6釐米）。大使館藝術辦公室提供（華盛頓特區）

Mia Brownell | 1971

www.miabrownell.com

Mia Brownell was born in Chicago, Illinois, to a sculptor and biophysicist. She uses the conventions of the painted food still life to comment on contemporary issues surrounding food. Her paintings simultaneously reference seventeenth century Dutch realism and the coiling configurations of molecular imaging. Brownell has had solo exhibitions in major American cities, including New York, Boston, and Washington, D.C. Brownell's paintings are in several private, corporate, and public art collections and her work has been reviewed in numerous publications including *The Boston Globe*, *The Village Voice*, *The New York Times*, and *Artnet Magazine*. Her paintings have been included in group exhibitions worldwide. She teaches painting and drawing in New Haven at Southern Connecticut State University.

Mia Brownell出生於伊利諾伊州芝加哥市，父母分別是雕刻家和生物物理學家。她借助傳統的食物靜物畫對當代食物問題發表自己的看法。她的畫作同時借鑒了17世紀荷蘭現實主義和分子成像的螺旋結構。Brownell在包括紐約、波士頓、華盛頓特區在內的美國大城市舉辦過個展。她的畫作被多家私人、企業和公共藝術館收藏，並被《波士頓環球報》、《紐約城市之聲周報》、《紐約時報》、《藝術網雜誌》等眾多出版物賞評。她的畫作參與了世界各地的群展。她在紐黑文的南康涅狄格州立大學講授繪畫與素描。



Still Life with Pear
and Grape, 2008

Oil on Canvas, 49 x 24 in. (124.5 x 61 cm)
Courtesy of the artist and J. Cacciola Gallery, New York,
New York

梨子和葡萄靜物，2008年

油畫，49 x 24英寸（124.5 x 61釐米）
藝術家本人和J. Cacciola畫廊提供（紐約州紐約市）



Still Life with Orange and Grape, 2011. Oil on canvas, 10 x 10 in. (25.4 x 25.4 cm). Courtesy of the artist, New Rochelle, New York

桔子和葡萄靜物，2011年。油畫，10 x 10英寸（25.4 x 25.4釐米）。藝術家本人提供（紐約州新羅謝爾市）



Still Life with Orange and Grape II, 2011. Oil on canvas, 10 x 10 in. (25.4 x 25.4 cm). Courtesy of the artist, New Rochelle, New York

桔子和葡萄靜物二，2011年。油畫，10 x 10英寸（25.4 x 25.4釐米）。藝術家本人提供（紐約州新羅謝爾市）

“World, wholeness, fragile beauty, celebration, center are some of the themes I am currently working with. I look around the world, and see amid chaos, its rich and complicated history. Its architecture and museums are full of cultural artifacts that leave visual clues to other civilizations and philosophies. A drape, cloud design, or flower from as recent as the 18th c. or as distant as 1000 BC are all testimonies to Man’s drive to create order and leave synthesized expressions of meaning. I am struck by the clarity with which the drive of life continues to communicate. When I look at these imaginative artifacts, some speak to me, and form a kind of internal connection.

They inspire me to explore what they mean, as well as why and how they can continue to evoke in our time. I take these images, usually fragments, and orchestrate them in a way to express different internal states. The results are always surprising and sometimes even compelling. In order for this third form to take on a new and vivid life, it sometimes must be transformed or morphed so that its origin is now more remote, imbedded in the layers of the painting or drawing.

The images I use are often chosen for their gestures or expressions. The body no longer present leaves its trace. It can be seen in a 15th c. European ornament or a Zhou Dynasty Goddess.

It is the extension of the artist or craftsman’s hand, arm, and mind; but now reconfigured to service an entirely different purpose and context. Gesture can be freed from gravity creating a mental field, or it can be a reflection of the self, oriented vertically to the standing figure.

Some sources are chosen for their ability to express delicacy, excess, luxury, and equilibrium. The more excessive the offering the more rarefied perhaps the expression can be. While western romanticism is played out in passive states of longing, my paintings seek to offer a kind of personal recalibration.”

— Emily Cheng

“世界、完整、脆弱之美、歡慶、中心是我目前作品的部分主題。我環顧世界，在混沌中觀察它豐富而複雜的歷史。世界的建築和博物館裡充滿了文化作品，為其他文明和哲學留下了各種視覺線索。一個窗簾、一個雲設計、或者近至18世紀、遠至公元前1000年的花型都是人類創造秩序的動機宣示，提供了綜合性的意義表達。我被其持續傳達出來的清晰生命力所震驚。觀看這些富有想像力的作品時，它們與我展開對話，並與我建立某種內在關聯。”

它們啟發我探索其內在意義，以及至今再現的原因和方式。我摘取這些通常呈碎片化佈局的畫面並進行某種方式的協調，籍以表達不同的內在狀態。其結果往往出乎意料，有時甚至令人嘆服。為使這樣的第三種形式呈現出新的鮮活生命，有時必須對其進行改變以使其源頭更深遠，嵌入在畫作的層次中。

我採用的形象通常會從其姿態和表現來選擇，而不再留下身體痕跡。在15世紀歐洲裝飾畫或周朝神女圖中可以看到這種方式。

它是藝術家或工匠的手、胳膊和心靈的延伸，不過現在進行了重新組合，以表現一個全然不同的目的和背景。姿態可以超脫於重力，從而營造一個精神世界。它也可以反映自身，垂直面向站立的人物。

選擇某些素材的原因，是它們能夠表達出細膩、過度、奢華和平衡。越多呈現，或許就有越單純的表達。西方浪漫主義表現為被動的渴求狀態，我的畫則試圖帶來一種個人的重新校準。”

— Emily Cheng



Flower Garden, 2008-2009. Oil on canvas, 63 3/8 x 59 7/16 in. (161 x 151 cm). Courtesy of the artist, New York, New York, and Hanart TZ Gallery, Hong Kong
花園，2008-2009年。油畫，63 3/8 x 59 7/16英寸（161 x 151釐米）。藝術家本人（紐約州紐約市）和漢雅軒畫廊（中國香港）提供

Born in Nanjing, China, Chinyee studied at the Nankai Middle School in Chongqing where she and her family were forced to seek refuge during the Sino Japanese War. In 1947, having graduated with highest honors from high school in Nanjing, she was awarded a scholarship to study in the United States. She earned her Bachelor of Arts degree in fine arts at the College of Mount Saint Vincent (Riverdale, New York) and then went on to receive her Master's degree in art education at New York University (New York City). She also studied in New York at the Art Students League and the 8th Street Studio.

Chinyee began exhibiting her work in the early 1950's. In 1965 she had her first solo exhibition at the prestigious Mi Chou Gallery in New York City. Her work has been exhibited in galleries in Manhattan, and in the metropolitan area, and in galleries and institutions elsewhere in the United States and abroad, namely England, Hong Kong, Japan, and Taiwan.

Chinyee's work has been selected and honored by UNICEF, and by the United States Art in Embassies program for exhibition in U.S. embassies and ambassadors' residencies abroad. In 1989 she was awarded the title "Artist of the Nineties" by *Manhattan Arts* magazine. Four of her works were selected by the Jane Voorhees Zimmerli Art Museum at Rutgers University (New Brunswick, New Jersey) to be included in its traveling exhibition *Asian American Artists and Abstraction 1945-1970*, which took place from 1997 to 1999.

In 2007, *A Lyrical Journey: Chinyee's 50-Year Retrospective* was presented jointly by the Shanghai Art Museum in Shanghai, China, and in 2008 by Alisan Fine Arts Gallery in Hong Kong. Chinyee continues to paint in her Princeton, New Jersey, studio and exhibits her work both in the United States and abroad.

青意出生於中國南京，曾在重慶就讀南開中學，並在抗日戰爭中被迫隨家人逃亡。1947年，她以最高榮譽畢業於南京高中，並獲得赴美獎學金。她在蒙特聖文森學院（紐約州河谷市）獲得美術專業文科學士學位，接著在紐約大學（紐約市）獲得藝術教育專業碩士學位。她還曾在紐約藝術學生聯盟和第8街工作室學習。

1950年代初，青意開始舉辦作品展。1965年，她在紐約市著名的米舟畫廊舉辦首次個展。她的作品曾在曼哈頓和大都會區的多家畫廊以及美國和英國、中國香港、日本、中國台灣等海外畫廊和機構展出。

青意的作品曾被聯合國兒童基金會選中並給予高度評價，並通過美國大使館藝術辦公室在美國大使館和大使海外官邸展覽。1989年，她被《曼哈頓藝術》雜誌授予“九十年代藝術家”稱號。她的四件作品被羅格斯大學（新澤西州新布朗士維克市）Jane Voorhees Zimmerli藝術博物館選中，參加了其於1997至1999年舉辦的巡迴展覽“1945-1970年亞裔美籍藝術家暨抽象藝術”。

2007年和2008年，青意分別與中國上海美術館和中國香港藝倡畫廊合作，分別在上海和香港舉辦了“50年回顧展”。青意仍在其位於新澤西州普林斯頓的工作室繼續創作，並在美國和海外展覽作品。



Blue Lotus #1, 1983

Oil on canvas, 68 1/8 x 48 1/16 in. (173 x 122 cm).
Courtesy of the artist and Alisan Fine Arts, Ltd.,
Hong Kong

藍蓮花1號，1983年

油畫，68 1/8 x 48 1/16 英寸（173 x 122釐米）
藝術家本人和藝倡畫廊（中國香港）提供

Crane Johnson | 1954

www.cranefly.net

Crane Johnson is a quilter and art quilter. She currently has work exhibited at the American Embassy in Bamako, Mali, as part of the Art in Embassies program, and now the Consul General's residence in Hong Kong also has a piece of her art. Her work has appeared in the international juried exhibitions: *Quilt National and Visions*; International Quilt Festival in Houston, Texas; American Quilter's Society show in Paducah, Kentucky; Quilter's Heritage Celebration in Lancaster, Pennsylvania; Pacific West Quilt Show in Seattle, Washington; Vermont Quilt Festival; *Quilts=Art=Quilts* and the IQF touring exhibition of the Journal Quilt Project. Her work is also in many private collections.

Publications include: *Creative Quilting*, the *Journal Quilt Project*; *Art Quilts by Visions*; *Quilt Expressions*, *Quilt National Contemporary Quilts*; and *Great American Quilts*.

The Alliance for American Quilts created Quilter's Save Our Stories to capture the voices and stories of quilters. The Alliance archives the original audio recordings and photographs in the American Folklife Center at the Library of Congress.

Crane Johnson是一位被子製作者，也是一位被子藝術創作者。目前她的作品在美國駐馬裏巴馬科大使館展出作品，該展也是“大使館藝術”項目的一部分。現在，駐中國香港總領事官邸也展出了她的一件藝術作品。她的作品出現在一些國際評審展覽上：如全美被子大賽；德克薩斯州休士頓市的國際被子節；肯塔基州帕迪尤卡市的美國被子協會展；賓夕法尼亞州蘭開斯特市的展覽“被子藝術家的傳統”；華盛頓州西雅圖市的西太平洋被子展；佛蒙特州被子節；被子=藝術=被子展；及被子雜誌項目的國際被子節巡迴展。她的作品還見於諸多私人館藏。

出版作品包括：《創意紵縫技術》，《被子雜誌項目》；《被子的藝術視野》；《被子表達》，《全國當代被子藝術》；及《美輪美奐的美國被子》。

美國被子聯合會創建了針對被子製作者的“保留我們的故事”項目，旨在捕捉被子製作者的聲音和事蹟。該聯合會在國會圖書館美國民俗中心保存有原始錄音和圖片。



Horse Cents, 2010. Mixed media on quilted fiber, 58 x 56 in. (147.3 x 142.2 cm). Courtesy of the artist, Eagle, Idaho
馬幣，2010年。紵縫織物混合畫法，58 x 56英寸（147.3 x 142.2釐米）。藝術家本人提供，愛達荷州老鷹市

Louis J. Kaep : 1903-1991

Louis J. Kaep, an art director and watercolorist, lived in Greenwich, Connecticut and died when he was eighty-eight years old. Kaep, who was born in Dubuque, Iowa, on March 19, 1903, studied at the Art Institute of Chicago, Illinois, and the Academie Julian in Paris. After moving to New York City, he was an art director at Montgomery Ward, the Vogue Wright Studios, and the Electrographic Corporation, where he became president and later vice chairman.

In his watercolors, Kaep specialized in landscapes, particularly famous American ones. He received commissions from the United States Navy and the Seabees, and was a member of the National Academy of Design and the American Watercolor Society. (Obituary: *New York Times*, 10/10/91)

Louis J. Kaep，藝術總監兼水彩畫家，居住在康涅狄格州格林威治市，88歲時終老。Kaep於1903年3月19日出生於愛荷華州迪比克市，曾就讀伊利諾州芝加哥藝術學院和巴黎朱利安學院。搬到紐約市之後，他曾任蒙哥馬利·沃德百貨公司（Montgomery Ward）和賴特時尚工作室（Vogue Wright Studios）的藝術總監，以及電子刻圖公司（Electrographic Corporation）的藝術總監、總裁，和副董事長。

Kaep的水彩畫專攻景物，尤其是著名的美國風景。他曾受美國海軍和海軍工兵營的委任進行創作，也是國家設計學院和美國水彩協會成員。（訃文：紐約時報，1991年10月10日）



Untitled (Ships and Boats in Hong Kong Harbor), undated

Digital print from transparency, 24 x 30 in. (61 x 76.2 cm). Courtesy of the U.S. Navy Collection, Washington, D.C.

無題：香港泊船，未注日期

數碼印製，24 x 30英寸（61 x 76.2釐米）。美國海軍館藏提供（華盛頓特區）

Janet Bauer McCarren 1929-2010

“Art has been extremely important to me all of my life. I am a full time painter working in watercolor and oils for over thirty years. I am dedicated to honing my abilities of perception and to creating sparkling, fluid watercolors. In many ways this is also true for my oils in that I want them to speak to the viewer with directness, always communicating a joy for life.”

— Janet Bauer McCarren

“就我的一生而言，藝術極為重要。我是一位全職畫家，從事水彩畫和油畫創作長達30多年。我致力於通過磨煉我的感知能力，以營造一種波光粼粼的水彩效果。我的油畫在很大程度上也是如此，因為我希望它們和觀眾直接交流，並始終傳達生命的快樂。”

— Janet Bauer McCarren



Untitled [Lake Erie off Cleveland], 1959. Watercolor, 24 x 36 in. (61 x 91.4 cm). Courtesy of Art in Embassies, Washington, D.C. Gift in memory of John J. Soppelsa
無題[克利夫蘭城外的伊利湖]，1959年。水彩，24 x 36英寸（61 x 91.4釐米）。大使館藝術辦公室提供（華盛頓特區）。紀念John J. Soppelsa之禮物

Barbara Ernst Prey | 1957

www.barbaraprey.com

Born in New York, Barbara Ernst Prey graduated from Williams College (Williamstown, Massachusetts) and earned a Master's degree from Harvard University (Cambridge, Massachusetts). She received a Fulbright Scholarship and a grant from the Henry Luce Foundation, enabling her to travel, study, work, and exhibit extensively in Europe and Asia. Prey has studios in New York, Massachusetts, and Maine, where she has worked and exhibited for several decades. She is an adjunct faculty member at Williams College.

Prey's artwork has been on exhibit at the White House and her painting for the official White House Christmas Card (commissioned by the President) is part of the White House permanent collection. Her painting *Line Leader* is on exhibit in the office of the Chairman of the National Endowment for the Arts, Washington, D.C. Prey is an artistic ambassador for the United States, having participated since 2004 in U.S. State Department Art in Embassies exhibitions. Her work has been exhibited in many U.S. embassies and consulates worldwide. She was also honored when NASA commissioned her to paint four paintings for its collection. The New York State Senate honored Prey with its Women of Distinction Award, a tribute to outstanding New York women, joining previous honorees Susan B. Anthony, Harriet Tubman, and Eleanor Roosevelt. She was invited to moderate the panel Women at the Helm of American Art, in New York with Museum of Modern Art Curator Laura Hoptman and Guggenheim Curator Nancy Spector. Prey's artwork is in prominent private, corporate, and museum collections around the world.

Barbara Ernst Prey出生於紐約，畢業於威廉姆斯學院（馬薩諸塞州威廉姆斯鎮），並獲得哈佛大學碩士學位（馬薩諸塞州劍橋鎮）。她曾獲富布賴特獎學金和亨利·魯斯基金會贊助，得以在歐洲和亞洲廣泛遊歷、學習、工作和參展。Prey在紐約州、馬薩諸塞州和緬因州都有工作室，她在那裡工作並參展達數十年。她是威廉姆斯學院的兼職教員。

Prey的藝術作品曾在白宮展出，她繪製的白宮官方聖誕卡（受總統委任創作）是白宮永久藏品的一部分。她的畫作《領導人》在華盛頓國家藝術基金會主席辦公室展出。

Prey是美國藝術大使，2004年以來多次參加美國國務院的大使館藝術展覽。她的作品曾在世界各地的眾多美國大使館和領事館展出。她還獲得殊榮，受美國航空航天局的委託為其館藏創作了四幅畫。紐約州參議院授予Prey為優秀紐約女性設立的“卓越女性獎”，曾獲此殊榮的包括Susan B. Anthony、Harriet Tubman和Eleanor Roosevelt。她受邀與現代藝術博物館館長Laura Hoptman、古根海姆博物館館長Nancy Spector共同主持在紐約州舉行的美國藝術女性領軍人物這一盛事。Prey的藝術作品在世界各地的私人、企業和博物館藏品中享有崇高名望。



Parade, undated. Watercolor, 28 x 40 in. (71.1 x 101.6 cm). Courtesy of the artist, Oyster Bay, New York

遊行，未注日期。水彩，28 x 40 英寸（71.1 x 101.6釐米）。藝術家本人提供（紐約州牡蠣灣市）

Patricia Miner-Sutherland

www.pminersutherland.com

“The wonderful and sometimes painful experience of the creative process is what has held me enthralled for many years.

It is my belief that the creative solutions come more easily to a mind that is prepared with knowledge and that art is a continuous discipline.

The constant study of anatomy and drawing the human figure from a live model has taken my paintings to a different level.”

— Patricia Miner-Sutherland

“時而夾雜痛苦的美妙創作體驗是令我多年癡迷藝術的原因。

我認為，一個富以知識和藝術素養的大腦更容易獲得創新解決方案。

持續不斷的解剖結構研究和模特兒人體寫生使我的畫作上升到了一個獨特的高度。”

— Patricia Miner-Sutherland



Happy Valley Race Track, 2013. Oil on linen, 23 x 27 in. (58.4 x 68.6 cm). Courtesy of the artist, Larchmont, New York

跑馬地賽場，2013年。亞麻布面油畫，23 x 27英寸（58.4 x 68.6釐米）。藝術家本人提供（紐約州拉奇芒德市）

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